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L. RAMANN'S "FRANZ LISZT."

BY FR. NIECKS.

AMONG the biographies of great musicians, that of Liszt by Miss Ramann will occupy a high rank. The lady possesses many qualifications for the rôle of biographer—she is a good musician, an excellent stylist, and a diligent investigator. Unfortunately, she lacks one qualification without which these lose much of the virtue that would otherwise appertain to them. This qualification is objectivity, impartiality, criticism, or whatever more appropriate name may be given to it. She starts with the conviction that Liszt was a model of perfection in every respect and at all times, and makes this conviction the standard by which she measures the facts that come before her. In short, instead of deducing a judgment from the facts collected, she induces her prejudgment into them. To enable the biographer to be successful in this, the good musician in her has sometimes to play strange pranks, the excellent stylist has often to descend to sophistry and rhapsody, and the diligent investigator has continually to allow arduous exertions to be ruthlessly nullified.

The questions which every reader of the book will be most anxious to have answered are these three: (1) What sort of a pianist, (2) What sort of a composer, and (3) What sort of a man was Liszt? Now Miss Ramann answers these questions very unsatisfactorily, very inadequately—nay, does not answer them at all. This is a serious accusation, and ought not to be made without substantiating it. Before I do so, I must mention parenthetically that Miss Ramann's biography of Liszt is not yet complete—hitherto have only appeared: in 1880, the first volume, dealing with the years 1811–1840, and in 1887, the first part of the second volume, dealing with the years 1840–1847, the period of his career as a virtuoso.

What sort of a pianist was Liszt? This question could only be answered after a careful collection and sifting of all obtainable contemporary evidence. With regard to the collection of the evidence I have no intention to find fault with Miss Ramann; but it is different with her manipulation of the evidence collected. She makes use of all the procedures of a special pleader. Unfavourable evidence is either unceremoniously set

aside, or she asks, "Are the critics men of name and fame; are the criticisms well reasoned?" But, strange to say, she never asks these questions with regard to favourable critics and criticisms, and unhesitatingly quotes non-authoritative and anonymous effusions, the critical worthlessness of which is stamped on every word. This, however, cannot be otherwise when the biographer estimates the value of testimony, not according to external and internal trustworthiness, but according to the degree of agreement with her preconceived opinions. In the Hungarian triumphs of Liszt (1839–40) it is necessary to discount the political and social elements if we wish to get at the correct sum of the artistic success; we must take into consideration the then so fervid national aspirations, and the desire to welcome and exalt whatever flattered and furthered them; we must take into consideration the princely benefactions which the musician had lavished on his countrymen on the occasion of an inundation, and continued to lavish on them for all kinds of purposes. To be sure, the exact sum is not to be got at, but it may be approximated. In trying to do this, however, we can afford neither to ignore the perhaps spiteful—at least in some degree spiteful—utterances of the opposed German party, nor to take the patriotic outbursts of the Hungarians *au pied de la lettre*. The Leipzigers received Liszt in 1840 with reticence, did not become frantic, and tempered their praise with criticism. Accordingly, Miss Ramann thinks fit to explain this untoward phenomenon by a theory based on centuries of musical history—history coloured in the style in vogue with a large portion of the Liszt school, but not practised by the master himself. I have no sympathy with what there is of narrow-mindedness in the Leipzig conservatives, but this is no reason why I should applaud narrow-mindedness in the Weimar radicals. I prefer to take my stand where I am able to see the good and bad qualities of both parties. When Liszt visited, in 1841–42, the Prussian capital, he threw the Berliners entirely off their balance, turning the heads of most men and women, from the royal family downward to the most humble. Incredible extravagances were committed; in fact, the account of the pianist-composer's stay in Berlin reads more like a tale of wonderland than of matter-of-fact Brandenburg. And on Liszt's stay

coming to an end he departed, "not like a king, but as a king, surrounded by rejoicing multitudes, as a king in the imperishable empire of the mind." This was in 1842. When Liszt returned in 1843 he found lukewarmness where was boiling heat in the preceding year. Well, how does our biographer face these facts? Does she conclude from them that after the pendulum of public opinion had swerved from the normal position there was necessarily a reaction, which made it not only return to its normal position, but also swerve beyond it on the other side? Oh, no! She holds that the immense enthusiasm of the first year was an appropriate tribute to genius paid spontaneously by an intelligent and right-feeling population, but that in the following year this intelligent population had become a herd of children, cowering under the birch of ridicule which had begun to be vigorously flourished by some people who looked upon these goings-on with unsympathetic eyes. And be it noted, there was no lack of warmth in the reception of Liszt in the concert-room, only his stay in 1843 was not, as on the previous occasion, regarded as "an event of public life" (*ein Ereigniss des öffentlichen Lebens*). One of the most influential Berlin critics of that time was Rellstab, and he went in with might and main for Liszt at least in 1841-42. Although Rellstab stultified himself by his utter blindness to the genius of Chopin and Schumann, Miss Ramann lays the greatest weight on his utterances; she never tires, so to speak, of exclaiming, "A Daniel come to judgment! yea, a Daniel!" "O noble judge!" "O wise and upright judge!" "Most learned judge!" However, this noble, wise, upright, and most learned judge falls considerably in her esteem when in 1843 he becomes half-hearted, and begins to shuffle. In 1840 and 1841 Liszt visited London. There Miss Ramann discovered a noble, wise, upright, and most learned judge in H. F. Chorley, the critic of the *Athenæum*, and the reverse of it in the critic of the *Musical World*. Of the fallibility of Chorley's musical wisdom much might be said; for instance, with regard to his persistent disparagement of Schumann; and his musical learning will be held, by those who know something of his training, to have been non-existent.

Now there are certain qualities of Liszt's performances as a pianist about which one may assume a general consensus—namely, his unequalled technical mastery of the instrument, and the still less equalled spiritual power of his renderings. Emmanuel Geibel's remark, "He is out-and-out a poet, and it is the poetic conception of all compositions, not the technical dexterity, which unconsciously fascinates the multitude," may indeed be safely accepted as the truth. And we may do so, first, because the testimony of the most and of the best witnesses proves it; and, secondly, because impressions such as Liszt made could not be produced by mere pianistic acrobaticism. But there are points on which such a consensus does not exist, and these points are: Whether Liszt was not in his playing capricious and extravagant, and whether in his interpretations of classical works he did not take greater liberties than are permissible to an executant? I think it is possible to clear up these points. But in order to succeed in doing so, we must compare the accounts that have come down to us with impartiality, and remember that Liszt's playing of classical music in later years is no criterion of his playing of it in earlier years. Both these cautions have been neglected by Miss Ramann, who regards Liszt as faultless at all times and in all styles. So far am I from agreeing with her that I feel inclined to believe his occasional capriciousness and extravagance, and his illegitimate licence in other composers' creations, fully established. Leaving his capriciousness and ex-

travagance to be more particularly dealt with when, after discussing the artist, I come to speak of the man, we will now consider for a moment the liberties he took with the classics. Many remarks in criticisms quoted but pooh-poohed by Miss Ramann, also many not quoted by her but on record, might be here advanced in support of my view. I shall, however, confine myself, for the sake of force as well as brevity, to a single statement, a statement in an account quoted by Miss Ramann with approval, and made by one of the greatest admirers and friends of Liszt, by one of the most distinguished composers, writers, critics, and men of genius—in short, by Hector Berlioz. He writes:—"Useless undertaking to seek the power of his genius in craft! Enough, Liszt has no rival! I find this power—I feel inclined to say—in a divinity, in a fascinating sensibility, advancing often up to the uttermost limits, which—it is true—interferes sometimes with the strict interpretation of certain works which demand only a discreet rendering, but which also alone can carry the artist to the highest poetic enthusiasm." Now, if the valiant champion and devoted friend admits so much, must we not conclude that there was after all something in the severer strictures of men unconnected with Liszt? It is impossible to view part of Berlioz's words in another light than that of an apology. And the weakness so delicately alluded to by him is the same which other critics censure plainly—namely, lack of self-restraint, the weakness to which the strong before their years of discretion are so liable. Liszt as an interpreter of other masters' works allowed his humours to get the better of him: his teeming fancy seduced him to take liberties with the text; his omnipotent technique, to indulge in virtuosic bravado; and the knowledge of his electric power, to play on the emotions of his audiences. In this connection we ought to remember the statement of eye and ear-witnesses that Liszt was never twice the same. But Miss Ramann has such curious ideas as to the rights of performers, and the capacities of genius to understand the creations of other geniuses, that her verdict of "Not guilty" is perhaps not to be wondered at. Let us see what these ideas are. Discussing a concert at Hamburg in 1841, she writes: "If the rendering of his own compositions called forth a fantastic-poetic ecstasy, his Beethoven renderings, as formerly in the Beethoven-city, Vienna, transported people into emotional rapture. But from the time of his Beethoven renderings at Hamburg an opposition made itself noticeable on the part of criticism against his reading, which gradually developed into that contest regarding the reading and reproduction of the spirit and form of the works of this master, which lasted for decades and has found its final decision—probably for ever—only since Richard Wagner's performance of the 'Choral Symphony,' at Bayreuth, in 1873. The said year is to be regarded as the year of victory of the contest. H. v. Bülow's imperishable merits as a pianist and conductor, which likewise have reference to this matter, belong to the apostolate of the two masters. But only the musical Philistines could ignore the contest and victory. For no conductor will nowadays be able to give satisfaction to a cultured public with a Beethoven symphony who only causes to be played conscientiously the notes of the score and its *forte* and *piano* marks, its *crescendi* and *decrecendi*, no pianist who performs the pianoforte works of Beethoven in the formal and emotionally smooth manner of the pre-Lisztian period." I have not room to quote the remaining part of the here and there somewhat rhapsodic dissertation, but must not pass by two aphorisms which to some extent give the gist of it. "The musician stands in the same relation to measure and *tempo* as the tragedian to prosody." "How genius interprets a work of art: that is

in consequence of what is inborn in him, a standard; his how becomes unsealings of the letter, revelations of artistic truth." No doubt, these are well-sounding phrases, and phrases not altogether without meaning. But in the sense in which Miss Ramann wishes them to be taken, they are inadmissible. Time and measure have more definiteness and are more essential in music than prosody in poetry. Non-observance of measure in music is destructive of its meaning, non-observance of measure in poetry mars only the form, but leaves the essence untouched. To apprehend the difference of poetical and musical measure we have only to compare the simple proportions of the one with the almost infinite divisions and subdivisions of the other. My intention in making these remarks is not to advocate pedantic renderings guided by nothing but the dead letter and the metronome, but to protest against theories which place the composer at the mercy of the "*car tel est notre plaisir*" of the executant, who ought to be the humble servant of the composer, and find in this servitude his joy and glory. The executant's duty consists in deciphering the imperfect notation and in interpreting faithfully the discovered meaning. If he imposes upon the creations of other composers his own modes of feeling and expression, or upon those of past times the modes of feeling and expression of the time in which he lives, he fails in his duty. The works of Haydn, Mozart, and Beethoven, for instance, demand different treatment with regard to *tempo* and measure—the first admits hardly of any freedom, the second of some, the third of more (and increasingly more in the later works). But, on the other hand, Beethoven's works would not bear so much freedom of rhythmical rendering as Liszt's and Wagner's. One of the most unfortunate remarks Miss Ramann could possibly have made is that about genius as the standard interpreter of genius. Have we not all history to teach us that creative geniuses are the worst appreciators of other geniuses? In addressing a man of genius we may reverse the spirit's words to Faust, "Thou'rt like the spirit which thou comprehendest." It must not be forgotten that there are qualitative as well as quantitative differences of genius; it is distinguished in kind as well as in degree. Of course, from minds like Shakespeare's and Goethe's we might expect this capacity of divining the meanings of their fellows. But how many men with such universal sympathies and such objective judgment has the world seen? Can we instance a single one in music, the most subjective art? And if genius has the capacity of comprehending genius, why confine the possession of this capacity to Liszt and Wagner? Are these the first and only men after Beethoven who deserve the epithet? Does a Mendelssohn count for nothing? Have Joachim and Mme. Schumann entirely failed in their vocation of classical interpreters? Nay, we may even ask, Was Beethoven himself ignorant of what he meant? Must the history of music be summed up in the words, "Darkness was upon the face of the deep; and Liszt and Wagner said, Let there be light: and there was light"? Let us beware of such narrow-mindedness and arrogance of school and party. If these sentiments truly reflected the *Geist der Neuzeit* (the latter-day genius) triumphant over the classical *epigoni*, we might well pray for deliverance from it.

Of Liszt the composer Miss Ramann will have more to say in the as yet unpublished part of her work, for the master's creative period began on his retirement from his virtuosic career and settlement at Weimar in 1847. But in what she says of the earlier compositions in the first volume, and first part of the second volume, she commits the same fault as in her remarks on Liszt as a pianist. Her picture is all light and no shade. She

praises the master's most imperfect and most insignificant compositions in a way that one is at a loss to imagine how she will deal with his maturer creations. In comparisons of Liszt's with other composers' works she shows an absolute lack of the sense of proportion. This may be seen in her uncritically eulogistic remarks on Liszt's songs. And let the reader take note that the present writer is a great admirer of the master's achievements in this branch of the art, and considers them an appropriate subject of enthusiastic eulogy. Again, Liszt's fantasias and transcriptions are unsurpassed among their kind, real products of genius, full of musical fancy and pianistic inventiveness. But it would seem as if sometimes Miss Ramann hardly realised the difference between a grand original symphonic work and a clever fantasia on operatic airs. Liszt's daring in harmony deserves commendation, for if it led him now and then far beyond the limits of beauty, we owe to it certainly innumerable precious conquests. Few, however, would do what Miss Ramann has done—namely, quote a succession of common chords (from the Dante Fantasia quasi Sonata), each a tone lower than the preceding one, the left hand descending with consecutive fifths and octaves, the right hand ascending in contrary motion, and add that it was once regarded as an extravagance of an eccentric virtuoso, but has now become familiar to our ear and feeling? May I venture to assert that this barbarous progression, although on rare and exceptional occasions expressive and effective, will never become a normal ingredient of the harmonic art and a familiar friend of our ear and feeling? The following quotation may serve as an example of Miss Ramann's reluctance to admit faults in Liszt's works:—"Also the chorus, 'Was ist des Deutschen Vaterland?' had little success. The cause lay in the new and path-opening elements which these songs harmonically and melodically bore within them, and characterise them in contradistinction to the jovial Philistinism [*gemüthlichen Spiessbürgerthum*] of the male part-songs of that time as quite revolutionaries. Opposed rather than supported by criticism, they fell into oblivion, and, although in the meantime the years 1848 and 1870 have broken with that Philistinism, and German male part-songs have become bolder in harmony and rhythm, these quartets of Liszt's still await their resuscitation. Let it be mentioned, however, that Liszt's 'Was ist des Deutschen Vaterland?' as regards its conception, transcends the limit and character of the choral *Lied*, without as yet being able to seize what lies beyond it. He himself called the composition an 'immature *opus*.'"

The limitations of space oblige me to let the conclusion of this review stand over till next month. I regret this, as the repeated exceptions taken by me to Miss Ramann's opinions and way of treatment may leave on the mind of the reader a more unfavourable impression of her book than I wish to induce, and which I hope to correct before I have said the last word in my review.

(To be continued.)

A VALUABLE OLD CHEST.

THE Vienna *Neue Freie Presse* relates that a journalist of that city purchased an old chest, and having removed that venerable specimen of a "Wardour Street" pattern to his *cinqüème* (for journalists live in Vienna *au cinqüème* provided there is no *sixième*), great was his surprise and delight in discovering in one of the drawers a bundle of musty old manuscripts, which turned out to be letters dated from 1836 to about 1846, written partly in French but mostly in Italian, and nearly all of them

addressed "Al pregiatissimo Signor Carlo Balocchino," lessee and impresario of the Imperial Opera, by such historic notables as Rossini, Donizetti, Meyerbeer, Persiani, Rubini, Donizetti, Ronconi, Taglioni, Fanny Elssler, and others. Although of a business character almost throughout, these letters, apart from their autographic value, afford many glimpses into the operatic conditions of that period, which are not without general interest. Such are the terms granted to the famous Italian composers of the day. Bellini died in 1835; whilst nothing could induce Rossini, the idol of the Italian party (for, to the credit of the Viennese, it must be remembered that a large section of the musical public of the Kaiserstadt remained true to the standard of German music, and that the worship of Italian sing-song in that city never reached that paroxysm of fever-heat which it attained in Paris, London, and St. Petersburg), at the early age of forty-one to write another note for the stage. Consequently Donizetti had to do duty as the chief and almost sole manufacturer and purveyor of operatic novelty. Thus in 1842 he wrote at and for Vienna three operas, the price for an opera-buffa in 1837 being 4,000 francs, which rose to 5,000, 12,000, and 16,000 francs later on, besides free board and lodging (!), and going shares with the impresario in the sale of the scores, with some presents, such as a diamond-pin costing 275 florins, or about £27 in the case of *Dom Sebastian* thrown in by way of a *bonne-bouche*. These terms, although simply ridiculous as compared to the emoluments secured by prominent living composers, were far in excess of those paid to Rossini, who received next to nothing for his *Barbiere*, 1,500 francs and free board (!) for his *Cenerentola*, and 1,000 ducats, or about £200 (the maximum ever paid to young Rossini), for his *Otello*. In wholesale "writing against time," even Rossini, who composed six operas in 1812, four in 1816 (including *Il Barbiere* and *Otello*), four in 1818, four in 1819, and two to three per annum in the intervening years, was scarcely a match for the younger composer, who wrote six operas in 1829, three in 1833, four in 1834, five in 1836, and never less than two to three per annum after 1818, ending his career in a mad-house, which, by the way, may serve as a warning to some over-prolific musical "genii" of the present day. It may be noted, however, that, technically speaking, there are probably more notes in one act of the *Nibelungen* than in a whole opera of that Italian manufacture; and that the undersigned was assured at that time that Donizetti used occasionally to refer the copyist of a new opera to number so-and-so of one of his previous works for the orchestral accompaniment.

That executive had the best over creative talent or genius, and that an established *renommée* was everything, as now (and probably ever will be), may be taken for granted. Thus the pay to the beginner Rubini was about £10 per month, to be increased to about £3,000 for the following season when his fame had begun to spread. According to a letter from Signora Rubini, Madame Garcia-Viardot received at St. Petersburg 50,000 roubles for a few months, with 12,000 roubles in addition for her benefit, and numerous valuable presents. Rubini himself earned about £2,500 at one concert in the Russian capital, and about £8,000 to £9,000 season after season in London; besides his engagement for the early *stagione* at Vienna for the comparatively low sum of about £600, for the first year (1841) about £800, and £1,000 for the two following seasons, besides travelling and hotel expenses paid, and the engagement of the famous tenor's wife, whom nobody cared to hear, just as the operatic scores (*Il Fantasma*, &c.) by Signora Persiani's husband had, as a *sine quâ non*, to be taken for public performance

along with the great *prima donna* herself by the reluctant but helpless impresario. Dancers were even more exacting than singers. Thus the celebrated Maria Taglioni received (April, 1839) for ten representations about £80, with an increase to £90, and £100 in the two succeeding years, and two stalls for each performance, with a box on off-nights, the *artiste* choosing her own ballets and the exact time of her own *pas*, as well as her male and female associates; besides various sums, ranging from about £65 to £240, to be paid to Taglioni *père*; a fertile choreographer for a new ballet with each contract; emergencies of *force majeure*, such as war, fire, public mourning, &c., to remain without effect, the salary being due *quand même*! Little wonder that the Neapolitan impresario, Salvatore Taglioni (a younger brother of Maria's father), gave vent to his feelings in one of those letters respecting the "*spaventevoli spaventolissime inchieste degli artisti*." Yet Balocchino signed Maria's contract with alacrity for London, paying £150 per night and more. That other terpsichorean luminary, Fanny Elssler (whose style of handwriting, by-the-by, like that of Maria Taglioni's, seems to have been as light and airy as the movements of her "fantastic" toes), on the other hand, received generally only about £60 for each performance, her sudden demand for about £200 (autumn, 1843) per night having been politely declined by the startled Signor Balocchino. This manager seems to have enjoyed a reputation for good faith and solvency not equally applicable to some impresari of more recent times, for in a slip included in those papers he begs Fräulein Elssler to withdraw a sum of about £360 which had been held in readiness for some time, "as he dislikes being indebted to his artists in money matters!" That even those "*spaventevolissime inchieste*" were, however, as nothing compared to the enormous sums extorted (unfortunately for the good of musical art) by modern vocalists needs no special comment; and a proof of the hard work rendered by some of the great artists of those bygone times may be gathered from a letter from the last-named entrepreneur to Rossini at Bologna (1844): "To give you an idea of the overwhelming amount of labour got through by Tadolini, you must know that she sung yesterday for the first time in Verdi's *Ernani*, which had a great success, and she has next month not only to study the (five!) new operas, but that she must at the same time sing five times each week in very exacting *rôles*." The exuberance of praise bestowed upon Maria Taglioni in a cutting from the English journal *John Bull*, dated 1839, and found amongst those letters, equals, and perhaps surpasses, anything that can be quoted in this sense even from modern Americanism: "Taglioni dances Shakespeare for the English, as Elssler dances Goethe for the Germans. Who has not seen Taglioni does not know what life is. To see Taglioni and live! . . . The spectator, if young, must go raving mad, or he is unworthy of the name of man. The old . . . but in seeing Taglioni there is no such thing as being old." A strange contrast to the boundless enthusiasm inspired by those artists is the matter-of-fact style, already referred to, which characterises their own style of correspondence, placing art (with the solitary exception of a letter by Signora Persiani in reference to Rubini's and Tamburini's vocal triumphs at St. Petersburg) on the level of a pure *métier* of the most prosaically commercial description, and without containing one single expression of sympathy with the great patriotic movement which, with the watchword "*Italia una!*" absorbed the minds and souls of their oppressed countrymen, and engrossed the attention of the civilised world at that time. "*Ubi bene*" (that is where money flows most freely), "*ibi patria*," seems to have

been their unworthy motto. *A propos* of the Italian Revolution (1848), an extraordinary mishap which befell the above-named impresario, Salvatore Taglioni, may here find mention. Being, through a somewhat awkward *qui pro quo*, taken prisoner, the luckless Neapolitan was by an uncompromising *soldatesca* not only sentenced to death, but actually executed along with a number of other unfortunate victims, when, at the very moment of the corpses being thrown into the sea, a workman at the Arsenal, and ex-super of the Naples Opera, San Carlo, chanced to identify what he thought the dead body of his late director pierced by twelve balls, but none of which had caused a mortal wound. He was restored to consciousness, and lived for twenty years afterwards the happy (?) life of an operatic manager. Another feature of interest in connection with those artists consists in the difference, both of time and circumstances, which marked the retirement of some of them from their public career. Thus Maria Taglioni took leave of the footlights in full possession of her elastic powers in 1847, and died the wealthy possessor of numerous Venetian palaces, eighty years of age, in 1884. Pasta, on the other hand, having lost the whole of her fortune through the failure of the Viennese banker Geymüller, had to return to the boards at comparatively advanced years. The spendthrift Giorgio Ronconi, perhaps the best Figaro produced by Italy, had to "keep in harness" to a ripe old age, whereas Rubini left a fortune of four to five million francs to "laughing heirs," and Grisi chose to marry a noble scapegrace, who gambled and frittered away the earnings of her artistic labours, and, lastly, sent the hat round on the scenes of his former triumphs. As one of the most notable *entrées* in operatic history may here be quoted the promised re-appearance at our Italian Opera, during the coming season, of the German basso Karl Formes, aged seventy-two, whom the writer heard in his prime at the Opera in 1848, and frequently met, as Captain of the Students' Corps and commander of a barricade, during that year of revolution in the Austrian capital.

J. B. K.

THE GROWTH OF MUSIC IN ENGLAND.

BY JOSEPH VERREY.

IT is curious, in the light of the universal popularity music has won in this country, to trace the beginning of the art ere it assumed its present definite and scientific form. The earliest specimens of musical composition we have to guide us are the song of the battle of Agincourt and the four-part canon "Summer is y cumen in," the quaint setting of the old Anglo-Saxon song. But although it is clear that we have no printed records, there is abundant evidence that in still earlier times the English loved music well. Even such an incident as that of King Alfred seeking the Danish camp disguised as a minstrel shows that in those primitive days there must have been some appreciation of the art. In the Anglo-Saxon illuminations of the Cotton Manuscripts, there are drawings of various musical instruments—the harp, violin, &c.; and Bede relates that the harp was in constant use at festivals, a curious custom being for the instrument to be handed round to the company for any to play who had the skill.

But the Church, of course, played a more important part in the encouragement of music. From the records of St. Augustine and his associates chanting to King Ethelbert, till later when, in the twelfth century, Thomas, Archbishop of York, made earnest endeavours to improve the music of the Church, it was evident that musical taste was not idle. The Archbishop of York, like Rowland Hill at a later day, thought that "all the good

tunes should not be used in the service of the devil," and he appropriated any fine melody he could meet with from wandering minstrels of any country, and used them in the service of the Church. In 678 an agent of the Pope was sent to teach the English clergy music of a higher kind than they had previously been acquainted with, and in the following century a bishop of Rochester was appointed solely on the score of his musical talents, so that between the constant use of music in the Church and its employment in the homes of the wealthy and on all public occasions, even to the watchmen who guarded the fortifications at night, music was common enough in practice, although it was not circulated in printed sheets.

But the music was doubtless of a simple homely kind, for John of Salisbury remarks upon the change that had come over it in the thirteenth century owing to the influence of the Italian style, for he says the singers endeavoured to melt the hearts of the multitude "by effeminate notes and quavers." "Effeminate notes and quavers," by the way, are not altogether unknown at a much later period than when John of Salisbury flourished. For a proof of the early love of song in this country we have the pretty lines in Chaucer's *Romaunt of the Rose*, a charmingly quaint ditty, in which the grace and expression displayed by a fair vocalist are prettily described. Chaucer says, in a passage too long to quote, "Well could she sing and lustily, her voice full clear was and full sweet;" he also further explains that she had conquered all the difficulties belonging "unto carolling." Consequently our forefathers were not so backward in music for a great poet thus to write about it. Besides, in ancient illustrations we find the lute, violin, cittern, flute, harp, trumpet, lyre, &c., some of them following classic models in form and construction. The tinkling cymbal and the spirit-stirring drum were also instruments in use by the Anglo-Saxons. Quoting Chaucer again, in *The Flower and the Leaf* we find him describing "minstrels many a one, as harpes, pipes, lutes, and sautry, alle in green." By which we learn also that some uniformity in costume was observed by the musicians, so that there is "nothing new under the sun," not even in the uniform of an orchestra. In the court band of Edward the Third, there were the oboe, clarion, tabret, and the dulcimer. History sometimes gives us a passing echo of the music of a past period, as in referring to the "Song of Roland" chanted at the battle of Hastings, or the song of Blondel beneath the prison window of Richard Cœur de Lion.

The actual date of the development of music in England on a wide scale may no doubt be set down as the period of the Reformation. Real composers began to devote themselves to the art. Rowley the dramatist makes mention of a composer, Dr. Tye, who flourished under Edward the Sixth. Of this musician the anecdote is recorded that when performing some abstruse composition before good Queen Bess, her majesty sent the verger to inform him that he was playing out of tune, whereupon the irritated Dr. Tye replied that "Her Majesty's ears were out of tune." It was a wonder he did not get his own ears boxed; perhaps the discreet verger did not report Dr. Tye's response. At the same period as Tye, lived Tallis, a composer whose works have come down to our own time in Church music, while the madrigal writers of the time are still heard with delight. Shakespeare mentions one of them, Dowland, in his poems as a musician "whose heavenly touch upon the lute doth ravish human sense," a notable compliment for a musician of three centuries back. Then a grand host of composers followed, Wilbye and Gibbons among them, the latter supreme in the Church.

Then came the Civil War, and music was drowned in

the clash of rival hosts. But happily Oliver Cromwell, grim Puritan as he was, loved music; and when the fine organ of Magdalen College, Oxford, was removed, he had it conveyed to Hampton Court Palace, and often in leisure hours the great Protector would banish cares of State by listening to the tones of the organ. When the Commonwealth ended, musicians did not find they had gained much. The Merry Monarch, with the love of French customs and light French chansons he had acquired in exile, cared little for the graver strains of musicians far higher in their aims and more original in their ideas. However, the better kind of composers, though they met with but little encouragement, persevered, and, owing to their courage and love of art, something was preserved to ripen in happier times. One musical institution not likely to die out had its origin at this period—the concert. But Sir John Hawkins gives a doleful account of the low state of musical taste towards the close of the seventeenth century. He speaks of wretched fiddlers scraping nothing but vulgar dance-tunes, such as “John, Come Kiss Me” or “Old Simon the King;” while harsh hautboy-players screeched out “Green Sleeves” or “Yellow Stockings.” Then it was that Thomas Britton the coalman started his concerts, which, commencing in a very homely way, soon attracted all the grandees of the town. To that little coal-shed at Clerkenwell came also composers of eminence. At the harpsichord in Thomas Britton’s dwelling might be seen Handel, Dr. Pepusch, and other admirable musicians. The greatest ladies of the time assembled there also, among them the fascinating Duchess of Queensberry, who, if she had no great devotion to music for its own sake, attracted a host of fashionables for her own. In the poetry of the period we find frequent references to Britton’s concerts. It is related that the gentle, harmless coal-dealer died through a shock caused by a practical joker predicting his sudden death.

The impulse Britton had given bore fruit. The Ancient Concerts were established in 1710, and continued to flourish for more than eighty years. Meanwhile the progress of music was shown by a number of music-shops being established. Other and more important musical events were coming. Handel had sacrificed his fortune in the endeavour to establish Italian opera. He had lost ten thousand pounds. Italian opera was always a risky venture. But he had helped to increase the love of music, and when ruin stared him in the face he had the courage to turn from opera to oratorio. *Deborah* was produced in 1733, *Israel in Egypt* in 1738, and the *Messiah* in 1741. Pope’s lines on the subject of Handel’s failure in London and success in Dublin show the sympathy felt for the great composer by those who could appreciate his genius. After all his trials, Handel came back to London in 1742, and from that time enjoyed unbroken success. To chronicle his achievements is not my intention. I am merely, as I have indicated, tracing some of the great landmarks in the growth of music in England.

Other forms of musical art were not neglected. There was the Madrigal Society in 1741, the Catch Club established in 1762, and other societies, supported by a host of excellent composers, many of them still popular in our choral societies. There were the Pantheon Concerts, which may be contrasted with the Promenade Concerts of our own day. The beautiful building in Oxford Street where these concerts were held was burned down in 1792. Then the Hanover Square Rooms became popular, and great days and great men have those rooms seen before they were lost to the world of music. Another musical landmark was the production of Haydn’s *Creation* at the Opera Concert Room in 1798. The establishment of the Royal Academy of Music in 1822, and the Sacred

Harmonic Society’s performances of oratorios, mark another advance; and the Philharmonic, so often in danger, yet still existing, was founded in 1813, and has, spite of all its detractors may say, glorious records. The concerts were held at the Hanover Square Rooms, and the performances of the great symphonies of Beethoven had greater influence on instrumental music than any others ever given in this country.

From those days the magic circle of music began to widen, and in every department of the art there was new activity. England freely welcomed all the great musicians of other lands, and sometimes, it must be confessed, sacrificed her own in doing so. But good-natured John Bull, in his simple-minded love of novelty, did not inquire particularly as to the nationality of the musician, and, as a matter of course, we have had at times a great deal of rubbish to mingle with the flow of the purer stream. But there could be no churlishness, no jealousy displayed towards such a musician as Weber, and a new impetus was given to operatic composition by the immense popularity of *Der Freischütz*—serving as it did to show the possibilities of a higher and nobler form of operatic composition than had been heretofore dreamed of. For a period opera had the greatest sway in the realms of music, and half a century ago the advent of magnificent vocalists had the effect of drawing the attention of the public from the music itself to the artists who interpreted it. This, however charming the vocal art might be, was not entirely a gain; and so that great operatic reformer Wagner considered, and thus another landmark was seen in musical art in the fast production of Wagner’s operas. We may ask how stands the operatic taste of to-day, when in the programme of the new venture at Covent Garden only one work of that composer is announced. The result is easily to be understood. In so cosmopolitan a city as London the popular taste is so varied that, while earnest admiration is still felt by a wide circle for the composer of *Lohengrin*, there are thousands ready to nod their heads to the pretty, if somewhat faded, melodies of Donizetti and Bellini. “Let their ears be tickled, by all means; any music is better than none,” said a somewhat grim advocate of the “advanced school” the other day. Nor must it be argued that because a great number delight in music of a slight and showy kind the greater aims of the more thoughtful school are neglected. We have abundant evidence in our Monday Popular Concerts, the Richter Concerts, and in the really noble work done by many of our best choral and amateur societies, that the cause of true and enduring music, as distinguished from what is merely ephemeral and catching to the ear, is steadily advancing; and lastly with regard to English opera, if it has not progressed as it might have done, there is still hope that the time is coming when amidst the vast amount of musical culture its claims may not be wholly ignored. The days of mere ballad-opera are gone, and comic opera has only a limited range. Surely something is yet to be done in this direction.

CHRONOLOGICAL TABLES AND THEIR MATERIAL.

BY E. PAUER.

CLAVECINISTES AND PIANISTS OF GERMANY, BOHEMIA, RUSSIA, POLAND, AND SCANDINAVIA.

(Continued from page 103.)

16 (?)—1695. FRÖBERGER, JOHANN JACOB, b. at Halle, d. at Héricourt (near Montbéliard). 1637—41 pupil of Frescobaldi (Rome). 1662 in London. The Vienna Court library possesses five volumes of his works. Of new editions may be named: *Phantasia supra ut, re, mi, fa, sol, la*, in Weitzmann’s

- "History of Clavecin playing;" Toccata in A minor (Pauer's "Alte Claviermusik"); Toccata in D minor (Pauer's "Alte Meister"); Toccata in C (Commer's "Musica Sacra"); Capriccio (1695) Körner's Orgel Journal.
- 1628—1693. KERLL (KERL, KHERL, CHERLE), JOHANN KASPAR, b. at Gaimersheim, near Ingolstadt (Bavaria), d. at Munich. Pupil of Valentini (Vienna), Carissimi, and Frescobaldi (Rome). 1656—73 Chapelmaster of the Bavarian Court. Composer of sacred music. For the Clavecin "Toccata tutta da Salti." See Pauer's "Alte Claviermusik."
- 1653—1706. PACHELBEL, JOHANN, b. at Nürnberg, d. there. 1674 Organist at St. Stephen's Cathedral (Vienna); 1677 Court Organist (Eisenach); 1690 Court Organist (Stuttgart); 1692 (Gotha); 1695 of the St. Sebaldus Church (Nürnberg). In some respect the predecessor of Sebastian Bach. Works for the Clavecin: Ciaconna, with 13 Variations; Fugue in E minor; Fughetta in C (Berlin and Vienna).
- 1667—1722. KUHNAU, JOHANN, b. at Geising (Saxony), d. at Leipzig. 1684 Organist of St. Thomas Church (Leipzig); succeeded Kühnel; 1700 as Musical Director of the University and as Cantor of St. Thomas School, in which post he was succeeded by Sebastian Bach. Kuhnau composed the first Sonata for Clavecin. Works: 1. "Neuer Clavierübung erster Theil," seven Partien (Suites), Leipzig, 1689. 2. "Neuer Clavierübung anderer Theil," seven Partien (Suites), 1695. 3. "Frische Clavierfrüchte oder," seven Suonaten, 1696. 4. "Musikalische Vorstellung einiger biblischen Historien," in six Sonaten. These four works are in the possession of the Vienna Court library. New editions (seven Sonatas, II.), Farrenc's "Trésor du Pianiste;" the first Sonata in B flat; Becker's "Hausmusik;" and Pauer's "Junger Klassiker." Several Sonatas in "Alte Meister" and "Alte Claviermusik."
- 1670 (?)—1733. MURSCHHAUSER, FRANZ XAVER, b. at Zubern (near Strassburg), d. at Munich as Organist of the Frauenkirche. Pupil of Kerl. For Clavecin: "Aria pastoralis" variata. Pauer's "Alte Claviermusik," II. 2.
- 1681—1764. MATTHESON, JOHANN, b. at Hamburg, d. there. Pupil of Praetorius. Works for Clavecin: "Sonate pour le Clavecin, dédiée à qui la jouera le mieux" (Hamburg, 1713); twelve Suites (Hamburg and London, 1714); "Die Musikalische Fingersprache;" "Fugenwerk in zwei Theilen" (1735—1737); "Nine Fugues per il Cembalo" (MS. belonging to the Vienna Court library); Suite in A (Senff); Suite in C minor (Breitkopf); Suite in E flat (Breitkopf); "Doppel-fugen mit zwei und drei Subjekten" (Leipzig, Hofmeister).
- 1681—1767. TELEMANN, GEORG PHILIPP, b. at Magdeburg, d. at Hamburg. One of the most prolific composers. Works for Clavecin: "Fantaisies pour le Clavecin;" three Douzaines; six Sonatinas (with Flute or Violin *ad lib.*); twenty "Kleine Fugen" (1731); six Concerts and six Suites für Clavier; Flöte und Violoncell Concertant; six Ouvertüren. Französisch, Polnisch, oder sonst Tändelnd, und Welsch, fürs Clavier (Nürnberg); &c. &c. Telemann was the godfather of Philipp Emanuel Bach.
- 1685—1759. HÄNDEL, GEORG FRIEDRICH, b. at Halle, d. at London. Pupil of Zachau. Original editions: "Suites de Pièces pour le Clavecin," one vol. (London, 1720); "Suites de Pièces pour le Clavecin," two vols. (London, 1733); "Pièces de Clavecin" (Amsterdam, 1723); six Fugues or Voluntaries (London, 1735); six Concertos for the Harpsichord or Organ (London, 1738); second Collection (1740) contains arrangements; third Collection (1760); fourth Collection (1797, published by Arnold), contains three Concertos, most likely also arrangements. New editions of the German Händel Society; Peters, Leipzig (four books); Breitkopf and Härtel, "Unsere Meister," Vol. II.; &c. &c.
- 1685—1750. BACH, JOHANN SEBASTIAN, b. at Eisenach, d. at Leipzig. Works for Clavecin: "Das Wohltemperirte Clavier," two vols., containing twice twenty-four Preludes and twenty-four Fugues in all Major and Minor keys; six French Suites; six English Suites; Suites in A minor, E flat, and E minor; Fragment of a Suite in F minor; Suite (Ouverture in the French style); six Partitas; three Sonatas; Sonata in D; Chromatic Fantasias and Fugues; Fantasias and Fugues in A minor, B flat (Fughetta), D (Fughetta), D, and B minor (con Imitazione); Fantasias in C minor, C minor, A minor, and G minor; Toccatas and Fugues in E minor, F sharp minor, C minor, D minor, G minor; Toccata in G. Preludes and Inventiones: Twelve Petits Préludes pour les Commencants; six Short Preludes; fifteen Two-part Inventiones; fifteen Three-part Inventiones (Symphonies); Concerto in the Italian style; sixteen Concertos after the Violin-Concertos of Antonio Vivaldi; Aria con Variazioni (thirty) in G (these are the so-called "Goldberg" Variations); Aria variata in A minor; Capriccio sopra la Contanza del suo fratello diletissimo, in B flat; Capriccio in E; Overture in F; four Duets; three Minuets; Das Musikalische Opfer; Die Kunst der Fuge; six Sonatas for Clavecin and Violin; Suite for Clavecin and Violin; six Sonatas for Violin and Flute; three Sonatas for Clavecin and Viola di Gamba; six Concertos for Clavecin, with accompaniment of String Instruments; Concerto for Clavecin, Flute, and Violin Concertant, with accompaniment of String Instruments; Concerto for the Clavecin and two Flutes Concertant, with accompaniment of String Instruments; Concerto for Clavecin and Flute and Violin, with accompaniment of String Instruments; three Concertos for two Clavecons, with accompaniment; two Concertos for three Clavecons, with accompaniment; Concerto for four Clavecons, with accompaniment (after a Concerto of Vivaldi).
- 1690—1770. MUFFAT, GOTTLIEB AUGUST, son of Georg Muffat, b. at Passau (?), d. at Vienna. Pupil of Fux. 1717 Imperial Court Organist; was pensioned in 1764. His most important work is: "Componimenti musicali per il Cembalo." Dedicated to the Emperor Charles VI., Vienna, 1727. Newly published by Farrenc, Paris. Manuscripts of Preludes, Fugues, Toccatas, Old Dances, Partie in C, &c., are preserved in the Vienna Court library. See also Pauer's "Alte Claviermusik" and "Alte Meister."
- 1699—1783. HASSE, JOHANN ADOLF, b. at Bergedorf, near Hamburg, d. at Venice. Pupil of Porpora. Chiefly known as dramatic composer. For Clavecin: Six Sonatas (Paris) and Concertos (London).
- 1710—1784. BACH, WILHELM FRIEDEMANN, the eldest son of Sebastian Bach, b. at Weimar, died at Berlin. His Clavecin works consist of ten Concertos, ten Fugues, ten Sonatas, one Suite, seven great and four short Fantasias, and thirty Polonoises. New editions: Peters, Breitkopf and Härtel, Schlesinger, Rieter-Biedermann, Kistner, &c.
- 1713—1780. KREBS, JOHANN LUDWIG, b. at Buttelstätt, near Weimar, d. at Altenburg. Favourite pupil of Sebastian Bach. Clavecin works: "Clavierübung," four books, containing Chorales, Choral Fugues, one Suite, and six Sonatas (Nürnberg, 1743—49); six Preludes (1740); Suite (1741); Ouverture (1741); Concerto (1743); Six Suites, Op. 4; Musikalischer Zeitvertreib (Musical amusement), two Sonatas, and six Sonatas with Flute; Sei (six) Sonate da Camera, per il Cembalo obligato con Flauto (o Violino), Leipzig, 1762. See "Alte Meister," II. 11 and 12. An excellent Fugue is in "Alte Claviermusik," I. 5.
- 1714—1788. BACH, Carl Philipp Emanuel, b. at Weimar, d. at Hamburg, third son of Sebastian Bach. Prolific composer for the Clavecin. Works: Six Sonatas, Op. 1 (Nürnberg, 1742); six Sonatas, Op. 2 (Nürnberg, 1743—44); six Sonatas and a Fantasia in the "Versuch über die wahre Art das Clavier zu spielen" (1753); six Sonatas mit veränderten Reprisen (Berlin, 1760); second Collection of six Sonatas, third ditto (Berlin, 1761 and 1763); six easy Sonatas (Leipzig, Breitkopf, 1766); six Sonatas for Ladies (all' uso delle donne), (Amsterdam, 1770); six Sonatas for the Harpsichord (London, 1776); Clavier Sonaten, &c., für Kenner und Liebhaber (1779—1787), in six books, containing eighteen Sonatas, thirteen Rondos, and six Fantasias; six "Sonatine nuove" (1780); Sonata in C minor (Breitkopf, 1785); two Sonatas (Leipzig, Schwickert, 1786). Besides these works, a great many smaller pieces are to be found in various collections, such as: "Œuvres mêlées," "Raccolta," &c. (edited by Marpurg); "Musikalisches Allerley," "Musikalisches Mancherley," &c. &c. On the whole, Emanuel Bach composed for the Clavecin 210 Solo pieces, 52 Concertos, and about 146 Sonatas, of which 99 are printed. The

- Sonatas für Kenner and Liebhaber have been newly published by Baumgart (Leipzig) and Farrenc (Paris). According to Bitter, Emanuel Bach composed 420 pieces for Clavecin, of which 250 are published.
- 1716—1776. EBERLIN, JOHANN ERNST, b. at Jettenbach (Württemberg), d. at Salzburg. Works for Clavecin: Two Sonatas in Haffner's "Euvres mêlées" (1760); Prelude and Fugue. Eberlin's Toccatas and Fugues (Schott, Commer's "Musica sacra," Clementi's "Practical Harmony"), originally written for Organ, are very effective on the Clavecin. In Kiemann's Dictionary 1702 is given as Eberlin's birth, but in all the other dictionaries 1716.
- 1717—1762. NICHELMANN, CHRISTOPH, b. at Treuenbrietzen (Brandenburg), d. at Berlin. Pupil of Sebastian Bach and Quanz. Second "Cembalist" of Frederic II. Clavecin works: Six Brevi Sonate da Cembalo, Op. 1, ditto Op. 2 (Nürnberg, 1749); Concerto for Cembalo, with accompaniment of String Instruments (MS. Breitkopf and Härtel); Nichelmann's Sonatas (edited by Emanuel Bach, 1774).
- 1718—1795. MARPURG, FRIEDRICH WILHELM, b. at Seehausen (Altmark), d. at Berlin. Clavecin works: Six Sonate per il Cembalo (1756); Fughe e Capricci per il Cembalo (1777); "Clavierstücke für Anfänger und Geübtere (1761—1762), three volumes.
- 1721—1783. KIRNBERGER, JOHANN PHILIPP, b. at Saalfeld (Thuringia), d. at Berlin. Pupil of Sebastian Bach. Clavecin works: "Clavierübungen nach der Bach'schen Applikatur," four books (Berlin, 1762—1764); eight Fugues (1777); twenty-four Pieces (1779); six Sonatas (in the Collection récréative). Several pieces in "Musikalisches Allerley," &c. See also "Alte Claviermusik" and "Alte Meister."
- 1721 (1722?)—1795. BENDA, GEORG, b. at Jungbunzlau (Bohemia), d. at Köstritz. Twelve Sonatas for Clavecin, Op. 1 (Paris); Sei (six) Sonate per il Cembalo Solo (Berlin, Winter 1757); "Vermischte Clavier und Singstücke;" six Collections (Gotha, 1780—87); "Sammlung vermischter Clavierstücke," six books (Leipzig, Schwickert).
- 1722—1781. BACH, JOHANN ERNST, son of Johann Bernhard Bach, b. at Eisenach, d. there. Three Sonatas for Clavecin and Violin (1770); two ditto (1772); two Sonatas, Solo (Nürnberg, Haffner, 1760); Fantasia and Fugue; Suite in E minor.
- 1726—(?). STEFFAN, JOSEPH ANTON, b. at Kopidlno (Bohemia), d. at Vienna (?). Pupil of Wagenseil, and Teacher of the Imperial family. Six Divertimenti, Op. 1 (Vienna, 1756); Sei Sonate, Op. 2; Sei Sonate, Op. 3; forty preludes (1762); twenty-five Variations on a Bohemian air (Prague, 1802).
- 1727—1782. LÖHLEIN, GEORG SIMON, b. at Neustadt (Coburg), d. at Danzig. Sei Partite per il Clavicembalo, Op. 1 (Leipzig, 1766); Sei Sonate, Op. 2; Sei Partite, Op. 3; "Musikalische Kleinigkeiten" (Breitkopf and Härtel); Concertos, with accompaniments (1775).
- 1729—(?). MÜTHEL, JOHANN GOTTFRIED, born at Möllen (Lauenburg), d. at Riga. Pupil of Kuntzen, Seb. Bach, and Telemann. Due Concerto per il Cembalo (with accompaniments); Duetto for two Pianos (Leipzig, 1771); three Sonates e two Ariosi avec twelve Variations (Nürnberg, Haffner).

(To be continued.)

Foreign Correspondence.

MUSIC IN LEIPZIG.

ON account of the general mourning for the deceased Emperor Wilhelm the concert season lasted longer, and the last (twenty-second) concert of the Gewandhaus did not take place till the 19th of April. The programme consisted of three numbers only, but these were important and beautiful works. First, Herr Homayer played an Organ Prelude and Fugue in D major, by Bach, with great virtuosity. This piece in itself cannot be compared with the six fugues (transcribed for piano by Franz Liszt),

principally because the subject is highly *naïve*; but still the hand of the genius is felt throughout. This was followed by Mendelssohn's magnificent 114th Psalm for eight-voiced choir, which made a great impression by its fine, accurate, and tender interpretation. Although our generation is often inclined to look upon Mendelssohn with a certain undervaluation, true musicians will rejoice doubly that works like this Psalm, and the Octet, which we heard lately, produce such a colossal effect more than forty years after the death of the composer. And, indeed, forty years hence his works will live, as they do now. The concert concluded with Beethoven's 9th Symphony, of which we need not report further, as it is well known that the rendering of this great work is among the most brilliant performances of the Gewandhaus orchestra. Herr Prof. Dr. Reinecke was recalled several times at the end. The last soirée of chamber-music took place on the 14th of April; it was at the same time the last soirée of the Brodsky Quartet, in the form in which it has hitherto been known, for the distinguished violaplayer is leaving the quartet. The soirée began with a String Quartet in B major, by Haydn (No. 49 in Peters' edition), which met with a rather unhappy rendering in the menuetto and finale. This was followed by the Trio in D major, by Beethoven (Op. 70, No. 1), in which Herr Prof. Dr. Reinecke executed the piano part; and a String Quartet, by Franz Schubert (Op. 163), both of which works were received with great enthusiasm by the numerous audience. On the 25th of April an interesting extra concert was given in the new Gewandhaus under the conductorship of Reinecke, in honour of the editors and booksellers assembled for the "Oster-messe" (Easter Fair). The orchestra gave a brilliant performance of Reinecke's overture to *King Manfred*, and Schumann's D minor Symphony, and between these numbers Reinecke played the Concerto in C minor by Beethoven, and Frau Baumann sang three Lieder by Mozart, Schubert, and Franz. It will easily be conceived that the foreign guests, to most of whom a Gewandhaus concert was a novelty, received these works of art with greater enthusiasm than is usually shown by *habitués* of our Gewandhaus concerts. Herr Eugen Gura, the old pet of the Leipzig public, also gave a concert, a so-called "Lieder Abend," in which he confirmed the opinion that he is one of the best interpreters of Lieder and Ballades. He sang the "Nöck," by Carl Loewe, quite charmingly, and also the same composer's "Archibald Douglas" very finely, though not quite imposingly enough. It was a great joy to hear Eichendorff's "Liederkreis," by Schumann, though it contains, besides many real pearls, many a number that belongs to the weaker productions of Schumann. But totally uninteresting were the ten Lieder, by Albert Fuchs, which Herr Gura thought good to sing, giving no brilliant idea of good taste; for the Lieder are, though well meant, very amateurish, and not at all self-dependent in form. The choice of Schubert's "Zwerg" and "Prometheus" was also an unhappy one. The concert began with a piano duet, by Ruthardt, executed by Herren Weidenbach and Redenberg. About this we cannot report, having been unable to attend the beginning of the concert. At the old Gewandhaus, Herr Georg Schumann, a late pupil of the Conservatoire, brought out a work of his own composition, "Amor and Psyche," for choir, solo, and orchestra. He seems to possess tolerable inventive talent, and to have studied well, having gone through a certain routine, which helps in the treatment of the choir and orchestra, although he does not succeed so well with the solo voice. We hope that in the course of time the composer will learn to limit the use of brass instruments and cymbals, and that he

may also gain more originality, for at present all eminent composers, especially Schumann and Wagner, have a great part in the work. Nevertheless, the young composer received very encouraging applause. The performance, which he conducted himself with great care, was moderately good; some of our best forces played in the orchestra, and the solo parts sung by Frau Baumann, Fräulein Heinig, Herr Krause, from Frankfort, and Herr Perron, were satisfactory. The Opera brought out two *quasi* novelties—*Mignon*, by Ambroise Thomas, and *Ferdinand Cortez*, by Spontini. Besides these there were repetitions of the *Loreley*, by Max Bruch; *Die drei Pintos*, by Weber; and *Auf hohen Befehl*, by Reinecke. The production of this last work had a certain interest, as the composer conducted the work himself, Herr Capellmeister Nickisch being absent. It made a greater effect than it had ever made up to the time; quicker tempi and finer working out of the details gained for the work a lively applause, shown not only by repeated calling for the players, but also at the end of the opera by an ovation delivered by the large audience to the conducting composer.

MUSIC IN VIENNA.

May, 1888.

JUBILEE celebrations continue à l'ordre du jour. On the 7th of May the centenary (474th) performance of *Don Giovanni* took place at the Imperial Opera, Mozart's *chef d'œuvre* having been given fifteen times in 1788 to be shelved for ten years afterwards. The composer received altogether 225 florins, or about £22 sterling; and the librettist, Da Ponte, 100 florins, or about £10. Yet another jubilee, the one hundredth representation of Bizet's *Carmen* (originally brought out by Director Jauner in 1875), with Pauline Lucca in the *title-rôle*, which she has performed nearly sixty times in her inimitable style on the same stage. This great artist concluded her present engagement amidst enthusiastic ovations as Katharine in Hermann Götz's delightful *Taming of the Shrew*. As other temporary absentees, our tenors Winkelmann and Leo Gritzing, especially the former, have been winning golden opinions at Hamburg. and Frau Materna, our unrivalled Brünhilde, met with a triumphant reception on her recent concert tour in Roumania, &c. Fräulein Hermine Braga, who during the last ten years has steadily advanced to the position of a special favourite, likewise took her leave as *Mignon*, on which occasion the very strict and proper veto against floral tributes was considerably suspended by Director Jahn. On the other hand, Fräulein Lola Beeth, pupil of Frau Dustman, and for six years one of the prominent members of the Berlin Opera, has entered upon a successful engagement as Elsa in *Lohengrin*; the heroic tenor, Herr Jäger, met with special favour in Wagner's *Nibelungen*; and as a temporary change in the cast Herr Müller sang the *title-rôle*, and Fräulein Marie Lehmann undertook the part of Desdemona, both with signal success, in Verdi's *Otello*. With special reference to the model performance of this opera, Director Jahn received the Order of the Iron Crown, which unusual distinction was felt as an honour bestowed upon the whole *personnel*. Raoul Walter, the son of our famous tenor, Gustav Walter, appeared by way of an experiment as Nanki-Poo, in Sir Arthur Sullivan's *Mikado*, at the Theatre "An der Wien," with eminently satisfactory results; and on the same stage,

the operette, *Die Pagenstreiche*, the first work of the kind by the young composer Karl Weinberger, had a triumphant *première* under the *imprésario* Jauner's highly artistic direction. The music has been published by W. Kratochwill. As a musico-choreographic curiosity mention may be made of the unusual longevity of Paul Taglioni's ballet, *Satanella*, which, brought out about thirty-five years ago, still retains, owing in a great measure to its magnificent performance, its magnetic powers at the Imperial Opera.

Special attention should be drawn to the operatic and dramatic students' performances at our great Conservatorium, the first-named department being under the direction of the famous Professor Joseph Hellmesberger, senior, a model organisation in every way, which also proves an important vehicle for numerous and lucrative engagements on provincial and German stages. A recent entertainment included excellent performances of orchestral and operatic fragments from the *Magic Flute*, *William Tell*, *The Flying Dutchman*, &c.

The re-appearance in London of Hans Richter, who conducts the majority of our great orchestral concerts, may serve as an index that, with the advent of glorious spring, musical life is fast ebbing away from this city. Hence there is very little to record from the concert-room. A new string sextet, by Hans Paumgartner, met with considerable favour at the celebrated Hellmesberger Quartet. Speculators in musical *enfants prodiges* might look up Master Poldi Spielmann, warranted five years of age, who, although barely able to span a sixth, and his touch being naturally weak, plays pianoforte sonatas by Mozart and Beethoven without book, and who, indeed, is said to remember each piece he plays two or three times by heart! I am afraid that, by the side of this baby-pianist, Hermine Biber, who astonished her audience with a performance of Rubinstein's Valse-Caprice, &c., must give up all idea of similar infantine distinction at the comparatively mature age of twelve.

The choir-boys of the Imperial Chapel having been sent home *pro tem.* to their parents, owing to the outbreak of the measles at the Löwenburg College, from which they are drawn, Masses for male voices only (ladies not being admitted to that choir), with and without orchestra, were given, among which Liszt's in C minor, brought out twenty-nine years ago by the "Männergesangsverein," but which proved a weak, and at the same time exceedingly difficult, unvocal kind of work.

The late excellent conductor of our "Gesellschafts" Concerts, Wilhelm Gericke, gave a great orchestral concert at Boston (U.S.) on behalf of the Vienna Mozart monument, yielding the handsome sum of about 7,000 florins, or over £600, on behalf of this praiseworthy object.

OUR MUSIC PAGES.

THE Bourrée from Handel's Seventh Organ Concerto, which graces this month's Music Pages, is not a simple dance, but a piece in Bourrée time. In saying that it is not a simple dance, we think only of its proportions, which are more ample than those of the genuine dance; for in other respects Handel's Bourrée is simple enough. It proceeds in a plain, straightforward manner, which, however, combines with simplicity beauty, vigour, and cheerfulness. Remarks on Handel's Concerto, and Mr. Best's new edition of it, will be found in the Reviews columns.

Reviews.

Cinq Morceaux mélodieux pour Piano. Op. 116. Par GEORGES PFEIFFER. London: Augener & Co.

GEORGES PFEIFFER shows to great advantage in these pieces. They are much more substantial than many of his works, where mere scintillation of *esprit* takes often the place of earnest thought and deep emotion. In fact, we have to rank this Op. 116 with the highest and noblest class of *salon* music. Their melodic beauty, harmonic and rhythmic refinement, and genuine feeling, must each and all be at once perceived. That M. Pfeiffer has the modern pianoforte technique at his fingers' ends, and knows how to utilise it effectively, is evidenced no less by this than by his other works. As regards merit, we would group the present five pieces thus: the simple, tender *Retour* (No. 2); the impressive *Aspiration* (No. 3); the impassioned *Absence* (No. 1); the quivering *Agitation* (No. 4); and the *jeu d'esprit*, entitled *La Comédie Italienne* (No. 5). This last number bears the sub-title *Ballet-Pantomime en une scène*, has prefixed to it a description of scenery, and is accompanied by words indicating the action.

Nouvelles Valses Mignonnes pour Piano. Op. 30. Par E. DEL VALLE DE PAZ. (Edition No. 6,113; net, 1s.). London: Augener & Co.

NOTHING could describe Signor Del Valle de Paz's Op. 30 better than the epithet which accompanies the word "Valses" in the title. They are *mignonnes*, and *mignon* is *qui plaît par la délicatesse et la gentillesse*. Delicacy and neatness, with a dash of grace, piquancy, and capriciousness, are characteristics of the six waltzes before us, and, indeed, of most of the composer's works. But in hearing of waltzes the reader must not think of commonplace dancing waltzes and their monotonous 1, 2, 3 accompaniment. Signor Del Valle de Paz's waltzes preserve the melodic swing of the waltz movement, but otherwise do not allow themselves to be fettered by conventionalities. In one case (No. 4) we have even a waltz in $\frac{3}{4}$ time. Here are the significant movement and character indications: 1, *Con moto e grazioso*; 2, *Lento e malinconico*; 3, *Allegro brioso*; 4, *Allegretto mosso e con grazia*; 5, *Vivace e leggero*; and 6, *Allegro (alla Tedesca)*.

Snowflakes. Short pieces for the Violin, with Pianoforte accompaniment. Op. 164. Nos. 1 and 2. By CORNELIUS GURLITT. London: Augener & Co.

WE confidently recommend the two charming pieces before us, and look forward with pleasurable expectation to the publication of the successors of the characteristic *Humoreske* and *cantabile* Notturmo, neither of which makes great demands on the executive powers of the players. As it is impossible to force upon all and every one a strong classical diet of Bach, Beethoven, &c., a composer like Gurlitt ought to be acknowledged a real boon to humanity, an acknowledgment which, however, is hardly ever made with the desirable warmth and readiness.

Deux Valse-Caprices pour Piano. Op. 162. No. 1. Par CORNELIUS GURLITT. London: Augener & Co.

THE first of Gurlitt's two Valse-Caprices is graceful, spirited, and of an easy naturalness in no way related to commonplace. Everything sounds as if it could not have been otherwise conceived and written. Nowhere are signs of effort discoverable. A changing but uninterrupted

melodious flow pervades the whole. If we were asked what part we liked best, we would point to the second section (in F major), of which the others, however, do not fall far short.

Six Characteristic Pieces for Pianoforte Duets. Nos. 3 and 4. By H. HEALE. London: Augener & Co.

THE third and the fourth number of the Six Characteristic Pieces—a waltz and a scherzo—are not unworthy of their two elder sisters. Especially No. 4 seems to us commendable. Teachers will find H. Heale's latest instrumental publication useful.

Twelve Short Pieces for the Violin, with Pianoforte Accompaniment. Books III. and IV. By E. W. RITTER. London: Augener & Co.

THE violin-part of the pieces in the first book is written so as to bring into play only the open strings, those of the second book call into action the first and second fingers, those of the third in addition to them the third finger, and those of the fourth book all the four fingers. With the increased means at his disposal the composer is able to work in the later books with more and more freedom, and to produce pieces of greater artistic interest—in the third book, an *Andante* and *Styrienne*; in the fourth book, a *March*, *Gavotte*, *Intermezzo*, *Romance*, and *Tarantella*. E. W. Ritter has succeeded in combining attractiveness and wholesomeness with simplicity and easy intelligibility, and in succeeding in this he has also succeeded in providing the most useful kind of music for teaching purposes.

Pezzi originali per Organo. Composti da FILIPPO CAPOCCI. Libro VIII. (Edition No. 8,742h; net, 1s. 6d.). London: Augener & Co.

THE word "original" in a title is a challenge to critics to examine into the claim of the work to the epithet. Of course, the challenge was in this case made unconsciously; in fact, the composer used the word merely in contradistinction to "arranged." But when you have irritated a bull by showing him a red rag, you won't quiet him by protestations of your innocence. Well, here goes the bull. Taking the word in its higher sense, it cannot be said that these pieces are original. But if Signor Capocci is not a composer of first-rate creative power, he is a musician of considerable reflective and constructive ability. Apart from occasional lapses, his works are written in a genuine organ style. His style has not the severity and chasteness of that of the great masters, but it shows traces of their influence. The pieces contained in the eighth book of the *Pezzi originali* are an *Entrata*, an *Offertorio*, a *Toccata*, a *Melodia*, and a *Gran Coro*. With the exception of the *Entrata*, for which we do not care much, we like them very well. We object, however, to the arpeggio passages of the latter part of the *Melodia*—it is one of the lapses of which we spoke. The *Gran Coro* undoubtedly *coronat opus*. Its grandeur, pomp, and richness of colouring, recommend it as a *finale* on special and festive occasions.

Seventh Organ Concerto, with Orchestral Accompaniment. By G. F. HANDEL. Edited, arranged, and supplemented with a Cadenza, by Mr. T. BEST. (Edition No. 6,763; net, 2s. 6d.). London: Augener & Co.

THE new issue of Handel's Seventh Organ Concerto, adapted to modern requirements, and in a beautiful outward form, as well as at a cheap price, deserves our acknowledgments to editor and publisher. Handel's organ concertos are not among the incalculable number of

HANDEL'S 7th ORGAN CONCERTO.

Edited, arranged and supplemented with a Cadenza by

W. T. BEST.

BOURRÉE.

(Last Movement.)

Allegro. (♩ = 84.)

Tutti senz' Org.

Manuale.

Pedale.

Bassi.

Org.
Full Sw.

mf

Bassi con Viol.

cresc.

Ch. Fl. 8 4
Org.
p *f* *p* Gt. Diapason. L. H.
16. 8.
p

Tutti con Org.
f *sf*
R h L h L L h h h h

f *sf* *sf* *sf*
R h *sf* h *sf* h *sf* h

This musical score is arranged in three systems, each featuring a grand staff (treble and bass clef) and a single bass line. The key signature is one flat (B-flat), and the time signature is 4/4.

System 1: The piano part begins with a series of eighth-note chords in the right hand and a walking bass line in the left hand. The organ part (labeled "Org.") enters in the second measure with a melodic line in the right hand and a supporting line in the left hand. The orchestra part (labeled "Orch.") enters in the third measure with a melodic line in the right hand and a supporting line in the left hand. The bass line is marked with "L" and "R" for left and right hands, and "h" for half notes. The organ part is marked with "p" for piano. The orchestra part is marked with "p" for piano. The bass line is marked with "L" and "R" for left and right hands, and "h" for half notes. The organ part is marked with "p" for piano. The orchestra part is marked with "p" for piano.

System 2: The piano part continues with a series of eighth-note chords in the right hand and a walking bass line in the left hand. The organ part (labeled "Org.") enters in the second measure with a melodic line in the right hand and a supporting line in the left hand. The orchestra part (labeled "Orch.") enters in the third measure with a melodic line in the right hand and a supporting line in the left hand. The bass line is marked with "L" and "R" for left and right hands, and "h" for half notes. The organ part is marked with "p" for piano. The orchestra part is marked with "p" for piano. The bass line is marked with "L" and "R" for left and right hands, and "h" for half notes. The organ part is marked with "p" for piano. The orchestra part is marked with "p" for piano.

System 3: The piano part continues with a series of eighth-note chords in the right hand and a walking bass line in the left hand. The organ part (labeled "Org.") enters in the second measure with a melodic line in the right hand and a supporting line in the left hand. The orchestra part (labeled "Orch.") enters in the third measure with a melodic line in the right hand and a supporting line in the left hand. The bass line is marked with "L" and "R" for left and right hands, and "h" for half notes. The organ part is marked with "p" for piano. The orchestra part is marked with "p" for piano. The bass line is marked with "L" and "R" for left and right hands, and "h" for half notes. The organ part is marked with "p" for piano. The orchestra part is marked with "p" for piano.

Org.
Gt.
p Gt.
p
p
R *h* *h* *h*
h
Ch. Fl. 7 2
Gt. Orch. Org.
f *mf* Gt. 16. 8. 4. Sw. coupled.
Bassi.
h *h* *h*
L
Tutti
cresc. *sf* *f*
Bassi con Viol.
con Org. *ff* *rall.*
R *h* *h*

Detailed description: This is a musical score for a piece, likely a waltz or dance, in 3/4 time. The score is written for multiple instruments, including Organ (Org.), Guitar (Gt.), Chamber Flute (Ch. Fl.), Orchestra (Orch.), Basses (Bassi), and Violins (Viol.). The score is divided into four systems. The first system features the Organ and Guitar, with the Organ playing a melody and the Guitar providing accompaniment. The second system introduces the Chamber Flute, Guitar, Orchestra, and Basses. The third system features the Basses and Violins, with the Organ and Guitar providing accompaniment. The fourth system features the Organ and Guitar, with the Organ playing a melody and the Guitar providing accompaniment. The score includes various musical notations, including notes, rests, and dynamic markings such as *p* (piano), *f* (forte), *mf* (mezzo-forte), *cresc.* (crescendo), *rall.* (rallentando), and *ff* (fortissimo). The score also includes performance instructions such as *h* (hairpins), *R* (ritardando), and *L* (lento).

compositions of the past that have fallen a prey to deserved or undeserved oblivion. They still delight with their freshness, and strengthen the hearer with the inexhaustible vigour and health that pervade them. They teach composers how to be brilliant without being shallow. Mr. Best presents to us the concerto "as performed at the Handel Festival, Crystal Palace, 1888." It is unnecessary to add that he has acquitted himself of his task in a masterly manner. The accompanying orchestral instruments are first and second violins, viola, violoncello, and contrabasso, and two oboes. The work contains four movements: *Andante* E , B flat major (with Mr. Best's Cadenza); *Andante*, F , B flat major; *Largo e piano*, D minor; and *Bourrée (Allegro)*, E , B flat major.

Who is Sylvia? Duet for Contralto and Baritone. By ERSKINE ALLON. London: The London Music Publishing Co.

AFTER Schubert's admirable composition, it is impossible for any musician to set the words again to music for one voice and piano accompaniment. But do the words admit of being utilised for a duet? We think not. Apart, however, from this consideration and doubt, we have nothing but what is complimentary to say of Mr. Allon's composition. His duet is indeed sweet, charming, and refined.

Love Wakes and Weeps. Serenade for a Tenor Voice, with pianoforte accompaniment. By H. HEALE. London: Augener & Co.

SIR WALTER SCOTT'S "Love Wakes and Weeps" has found in H. Heale's through-composed song an appropriate musical rendering, illustration, accompaniment, or whatever else you like to call it. A French critic might say, "*La musique souligne les paroles.*" Here and there—notably in the opening and concluding sections—we are reminded of Gounod. The progression from the third inversion of the chord of the dominant seventh of B flat to the chord of the tonic of D flat major (p. 6, bars 10 and 11) may not be regarded by everybody as unexceptionable. These, however, are matters of detail, and of no great importance. Looking at the song as a whole, we must pronounce it a composition of merit.

Oh, Come to the Woods. Song with accompaniment of the pianoforte and violin. By J. F. SIMPSON. London: Augener & Co.

THIS is a very fresh and pleasing song, the music being truly in consonance with the cheerful words, which tell of woodland glades, of warbling birds, of blooming flowers, and of joy and love. What more need we add?

Merrily Bounds the Bark. Barcarolle, three-part song for male voices, with pianoforte accompaniment. By H. HEALE. (Edition No. 13,640; net, 6d.) London: Augener & Co.

H. HEALE'S song for one tenor and two bass parts, with pianoforte accompaniment, will be prized on account of the rarity of the species to which it belongs, but it will be prized also for its intrinsic qualities. It opens with a *Moderato* in $\frac{3}{4}$ time (D minor), which recurs after a middle section, *L'istesso tempo*, in $\frac{3}{4}$ time (E flat major). The rhythmic and melodic traits of this composition have the well-known characteristics of the Barcarolle.

Strollers' Society (Dublin). Series of part-songs for male voices. (Edition No. 4,860 and 4,861; net, 3d. each.) London: Augener & Co.

THE latest instalments of this series are *Dewdrops*, for two tenors and three basses, and *Ne'er Lament*, for two tenors and two basses, by Robert Schumann; No. 1 (*Die Rose stand im Thau*) and No. 5 (*Zürne nicht des Herbstes Wind*) of that master's Op. 65, "*Ritornelle*, by Friedrich Rückert, in canonic style for male voices." Both the name of the composer and the form of the compositions will attract cultivators of this branch of the art. The interesting nature of these two specimens cannot be doubted for a moment, although Op. 65 does not count with Schumann's *chefs-d'œuvre*.

Salvum fac Regem, for mixed chorus. Op. 27. By ALGERNON ASHTON. Leipzig: Licht & Meyer.

THIS is a musicianly composition for soprano, alto, tenor, and bass, which may be recommended to choral societies.

An Explanation of the Organ Stops, with hints for effective combinations. By CARL LOCHER. Translated, with the author's permission, by AGNES SCHAUBENBURG. London: Kegan Paul, Trench, & Co.

THE author, chief organist at the Catholic Church at Berne, says in the preface:—"During a practice of twenty-five years, interspersed with numerous concert tours and occasional calls upon me as an expert, I have made organ stops, their peculiarity and acoustic effects, my special study." We have, indeed, here a work of love, the result of long experience, careful observation, and persevering study. The various stops and matters connected with stops and their use are discussed in their alphabetical order, and with commendable conciseness. Herr Locher does not confine himself in his examples to Switzerland and Germany, but gives due attention to France, England, Holland, Belgium, Russia, Italy, and America. The subject-matter might with profit have been more fully Anglicised, but, as it is, the book is one of great utility. The translator has, on the whole, done her work well.

Concerts.

By J. B. K.

PHILHARMONIC SOCIETY.

THE third concert of the season was made interesting by the first appearance in England of the eminent French composer, Charles Marie Widor, as conductor of one of his own compositions: *A Walpurgis Night*. The choice of this work was not, however, a happy one. Just as young musical England has favoured us with a new *Paradise and Peri* and *Rose Maiden* to emulate Robert Schumann's two very best cantatas, possibly to be followed by a new *Don Giovanni* and *Fidelio*, so Mr. Widor thought fit to musically illustrate a subject immortalised by one of Mendelssohn's finest creations, although with this difference: that the last-mentioned is a vocal and instrumental setting of Goethe's famous cantata bearing that title, whereas Mr. Widor's orchestral piece refers to some episodes in *Faust*. Unfortunately the thematic groundwork of this lengthy piece, written somewhat in Liszt's style, is, with the exception of the melodious

adagio, so lamentably weak, that all the skill lavished upon a brilliant orchestration is so much labour wasted. Indeed, to invent novel effects descriptive of similar musical *diableries*, after what has been done with the pandemonium of the modern orchestra by Berlioz, Liszt, Gounod, Boito, and others in similar instances, would even tax the powers which created the kindred *Wolfsölen* and *Walküre* music. The applause which followed was unquestionably intended for the composer of better things, and not for the merits of that particular work dedicated to the Philharmonic Society.

The honours of the evening were, however, carried off by the liliputian pianist, Otto Hegner, who, if possible, even surpassed his previous efforts by a remarkable rendering of the first movement of John Field's showy, though antiquated, second Concerto in A flat, the boy's technique (to instance only the rapid and absolutely faultless runs in thirds for both hands), as well as the expressive faculty, light and shade, breadth of phrasing, accentuation, &c., being alike pre-eminently conspicuous, quite apart from the astonishing feat of a mere child executing such a work with orchestral accompaniment with ease, and even obvious gusto, without book. Although juvenile exhibitions may, as a rule, be out of place at Philharmonic concerts, Otto Hegner's performance was distinctly of the standard of an "advanced" adult (only in Mendelssohn's Andante and Rondo Capriccioso in E, chosen with Chopin's Etude in A flat for his soli, the octaves for both hands at the end had to be played as single notes), whilst the fault of extreme youth he will, let us hope, live long enough to correct as time goes on.

The late G. A. Macfarren's youthful overture written to Shakespeare's *Romeo and Juliet*, a scholarly and clearly-digested piece of workmanship, seems far more to reflect the same poet's calm and calculating *Hamlet* (the funeral dirge introduced into the overture fitting both cases) than the sensuous and essentially romantic atmosphere pervading the first-named poem. Anyhow, this earnest and interesting composition was welcome, and produced a favourable effect. The same measure of praise cannot be given to Ebenezer Prout's *Song of Judith*, which, except in the expressive introductory recitative and the clever scoring, must be pronounced a rather commonplace thing of a conventional pattern. Miss Hilda Wilson, for whom an apology was offered, sung infinitely better with a cold than many others in full possession of their vocal powers, every possible effect being given to the piece by her rich contralto and cultured style.

A very satisfactory performance of Beethoven's seventh Symphony in A, under Mr. Frederick H. Cowen's bâton, was likewise a special feature of the concert.

The fourth concert redeemed another important promise by bringing forward Edvard Grieg in the protean capacities of composer, pianist, conductor, and accompanist—"the Chopin of the North," yet even more national than Chopin himself, the northern element being impressed on every bar of the Norwegian's music. His performance of his magnificent Piano-forte Concerto in A minor (first introduced here with considerable *clat* by Eduard Dannreuther), produced by a combination of poetic feeling, exquisite delicacy and grace, irresistible *élan*, and remarkable crispness of touch, that electric effect which is the gift of the chosen few. The composer equally excelled in the accompaniment of three of his imaginative songs, expressively delivered by Miss Carlotta Elliot, and likewise as conductor of his two beautiful "Elegiac Melodies," brought out with striking success at the London Symphony Concerts, and executed with splendid effect by the stringed orchestra, the second number being rapturously encoored on the present occa-

sion. Indeed, the ovation bestowed upon Edvard Grieg was marked throughout by extraordinary enthusiasm—the just deserts of one of the most gifted and "individual" composers of the day. With reference to the piano-forte concerto, the instincts of little less than actual genius alone can produce such a score as a first *essai* (!) in orchestral writing—a worthy parallel in this respect to Robert Schubert's first Symphony in B flat.

That Bizet's "Petite Suite: Jeux d'Enfants," written originally for the piano-forte alone, and scored by the composer in 1873 for the Paris "Colonne" Concerts, so characteristic of the composer's grace, piquancy, and charm, had not been heard before is matter for surprise. Altogether this concert, which also included an excellent rendering of Mozart's delightful Symphony in C (No. 6), and Mendelssohn's brilliant *Ruy Blas* overture under Mr. Frederick H. Cowen's direction, and a so-called air from Massenet's *Herodiade*, adequately interpreted by the above-mentioned vocalist, deserves a red letter mark in the annals of the Philharmonic Society.

EDVARD GRIEG'S CHAMBER CONCERT.

EDVARD GRIEG, who had already excited extraordinary enthusiasm at a Philharmonic Concert as composer, conductor, and performer of his remarkable piano-forte concerto, renewed the same well-nigh phenomenal success as the executant of some of his own chamber compositions; and no wonder, for as a pianist his finger-tips seem charged with electricity, rousing the emotions to an unusual degree. The selection included his Sonata, Op. 8, in F, and the last two movements from the new sister work, Op. 45, for piano-forte and violin, with the co-operation of that perfect artist, Frau Norman-Néruda, and a rich selection from his compositions for piano-forte alone. These pieces were played as they certainly have never been played in this country before; indeed, the performance must have proved an absolute revelation to many. To dwell upon their musical charm is superfluous, since they are included among the special favourites of every amateur able to appreciate true poetry in music. The apparently inexhaustible stock of strikingly original yet perfectly natural harmony alone would, apart from the rare melodic charm, suffice to place Edvard Grieg in the front rank of modern composers, whilst as a nationalist, in the best sense, he is unique. The same applies to a number of his songs, which are as beautiful as they are varied in character. The specimens presented at this concert were rendered by the composer's gifted wife, Madame Nina Grieg, with a degree of alternate grace and intensity of expression which it would be impossible to surpass, and her reception was deservedly of the warmest description. It is to be hoped that the distinguished Norwegian's remembrance of his first (and surely not his last?) London season will be as gratifying to himself as to those of his numerous admirers who had the good fortune to attend on those two memorable occasions.

RICHTER CONCERTS.

THESE concerts, which have again started on their prosperous career at St. James's Hall, like good wine, "need no bush." It will suffice to say that the standard of their exceptional excellence under Hans Richter's bâton is not only fully maintained, but even increased sonority in the orchestral *timbre* seems to have been gained upon previous years. A special feature in this season's scheme consists in the bringing forward of unfamiliar excerpts from Richard Wagner's *Nibelungen*. Although this music loses greatly thus disconnected from

the stage, yet, to use a vulgarism, "half a loaf is better than none," and a closer acquaintance, even in this fragmentary form, with the particular style of the music-drama cannot fail to prove of interest, if not a source of unqualified liking, to many. The only other *quasi* novelty introduced at the first two concerts of the series was C. Villiers Stanford's "Irish Symphony," favourably noticed on its first production at these entertainments last season, and since successfully performed at various musical centres in Germany. Herr Georg Henschel declaimed Wagner's difficult music with his well-known artistic emphasis and unsurpassed clearness of enunciation, and Fraulein Pauline Cramer again demonstrated her superior excellence in the rendering of the great dramatic composer's music.

MISCELLANEOUS CONCERTS.

THE famous Spanish violin virtuoso, Pablo Sarasate, is again drawing large audiences to his orchestral concerts, of which four are being given. The in its *genre* (which is not the highest) unsurpassed style displayed by this artist's marvellously fascinating bow is well known, and the programmes being likewise on the whole familiar, further comments are needless. Mr. W. G. Cusins conducted the band in the orchestral accompaniments and a selection of favourite pieces.

HANDEL SOCIETY.—The Handel Society did an excellent thing, both on behalf of charity and classical art, by a performance of Handel's oratorio *Samson*, before a crowded audience from the "Homes for Working Girls in London," at the Portman Rooms. How many musicians who know their *Messiah* by heart and a good deal about *Israel in Egypt* and *Judas Maccabeus*, know anything at all beyond the popular air "Let the bright Seraphim," the "Total Eclipse," and perhaps the overture, of *Samson*! And yet what power, grandeur, pathos, sustained melody, variety, freshness, wedded almost imperceptibly to the most masterly science! Truly a great and, notwithstanding certain ravages of time, delightful work; and how different from the declamatory tedium, the paltry and fragmentary melodiousness and straining after effect which passes for oratorio at the present day! The performance was, more particularly considering the amateur element which constitutes the whole of the executive forces under the energetic conductor and well-known organist Mr. F. A. W. Docker's careful guidance, a highly creditable and enjoyable one, special encomium being due to the bright soprano of Miss C. H. Wakley, the genuine pathos of Mrs. Howard Tooth (alto), the excellent expression of Mr. B. T. Bartrum (tenor), and to the truly artistic delivery and vocalisation of the difficult basso music by Mr. Frank Pownall, a model for many professionals, in the vocal soli.

Mlle. JULIETTE FOLVILLE'S MATINÉE.—A very remarkable performance was given by Mlle. Juliette Folville, "pianist-violinist composer" (from Belgium), at Prince's Hall. The *séance* opened with a pianoforte recital, comprising a varied selection of nine pieces, classical and modern, given without a break with finished technique, striking fulness of tone, and admirable refinement of expression. Something like a sensation was created when this young lady—only just seventeen—displayed the same qualities of high excellence in some half-a-dozen soli played, like the pianoforte pieces, from memory for the violin, including a most attractive rendering of Mendelssohn's concerto, and concluding with a veritable *bravura* piece by O. Musin executed with faultless precision. Indeed, it would be difficult to decide in which

of the above-named capacities the youthful musician shone most, not the least grateful feature being her own skilfully and elegantly written compositions for pianoforte and violin respectively. That Mlle. Folville is an artist *jusqu'au bout des ongles* is beyond doubt. We hope to hear more of her during the present season. Special recognition is due to Herr Wilhelm Ganz's excellent execution of the difficult pianoforte part in Mendelssohn's concerto and of the rest of the accompaniments.

THEODORE WERNER'S ORCHESTRAL CONCERTS.—The announcement of three orchestral concerts at St. James's Hall by a comparatively unknown violinist—Mr. Theodore Werner—including concerti, or portions thereof, by Beethoven, Spohr, Paganini, Vieuxtemps, Wieniawski, and Joachim, shows no small confidence in himself, but which was obviously justified by a fairly numerous audience, and no less so by the artistic merits of the performance itself. Mr. Werner (a Dutchman) possesses a mellow and pleasing, if not very large, tone, all but faultless technique, with excellent purity of intonation, and a refined, if somewhat cold, mode of expression. His success was secured at the onset by a thoroughly efficient rendering of that pre-eminent artistic test: Beethoven's monumental work in D, with Joachim's enormously difficult cadenza. The orchestral accompaniments were, in addition to a selection of familiar orchestral pieces, supplied by the Crystal Palace band, under the bâton of Herr August Manns, who must have been pleased to direct his forces for once in a more congenial *locale* away from the huge glass house at Sydenham.

ROYAL AMATEUR ORCHESTRAL SOCIETY.—A distinct feature of the third concert of the season given by the Royal Amateur Orchestral Society was a selection from Richard Wagner's works, which formed the entire first part, and included the composer's greatly underrated youthful and only symphony, brought to a first hearing in England by the "London Symphony Concerts" last year. Such a scheme is ambitious; but, barring some blemishes in the wind, there was in fact very little amateurish in the performance under Mr. George Mount's bâton. Exception must, however, be taken to the unduly exaggerated *tempo* of the *Meistersinger* overture, to the manifest detriment of the result. Mlle. Nikita charmed the audience by a dramatically expressive rendering of "Elsa's Dream," from *Lohengrin*, and brilliant vocalisation in some lighter pieces; and golden-haired Pauline Ellice again proved herself a juvenile pianist prodigy by an excellent performance of Mendelssohn's Serenade and Allegro Gioioso, with orchestral accompaniment, without book. W. G. Cusins' new "Silver Wedding March" effectively terminated a brilliantly-attended concert.

THE BACH CHOIR brought the great Leipzig Cantor's Mass in B minor to a ninth hearing. The amount of artistic labour involved by a performance of this colossal and abnormally difficult work entitles—notwithstanding not a few shortcomings—both the conductor, Dr. C. Villiers Stanford, and the forces under his sway, to great credit. The soloists—Miss Anna Williams, Miss Damian, Mr. Ben Davies, and Mr. Watkin Mills—struggled, to the best of their respective abilities, with the most exacting music in the solo parts; and the Mass, which, with much that seems unsympathetic to modern ears, contains some of the sublimest music ever written, produced, as usual, a profound impression.

HERR CHARLES HALLÉ, who has won distinction by procuring largely-extended appreciation in the first instance for classical music, and later on for the creations of the

"new romantic" school, has entered upon a new series of eight of his famous "Chamber Music Concerts" at St. James's Hall, introducing again numerous new or unfamiliar compositions. Thus the programme of the first concert included Anton Dvřak's Pianoforte Quintet in A, Op. 81, a clever and interesting work, the two middle movements, "Dumka" and "Furiante," more especially being conceived in the Bohemian composer's most fanciful mood. P. Tschaiakowski's Pianoforte Trio in the same key, Op. 50, brought out at the second concert, on the other hand, proved a disappointment through excessive prolixity, without anything particularly novel or interesting to say, whilst the apparently most genial and spontaneous portion of the work, the rollicking "Allegro" of the "Finale," seems strangely out of keeping with the dedication of the trio, "À la mémoire d'un grand artiste." The veteran concert-giver being associated with Frau Norman-Néruda and Herren Ries, Straus, and Franz Néruda, violin, tenor, and violoncello respectively, an artistic rendering of the pieces performed followed as a matter of course.

Musical Notes.

THE Paris season now drawing to an end is, as regards operatic matters, the most uninteresting we can remember. Few novelties have been brought forward, and these few have proved either failures or works of slight importance. The latest achievement at the Opéra-Comique seems to be of a different character, although it is perhaps too soon to speak positively. We allude to the three-act opera *Le Roi d'Ys*, of which the first performance took place on May 7, and which was well received both by the press and the public generally. The libretto, by Édouard Blau—clear, logical, and clever—is based on a Celtic legend, which, however, is remodelled to such an extent that there is little left of it except the tragic conclusion—the destruction of Ys in consequence of the opening of the sluices, and the pacification of the all-devouring element by the death of the king's guilty daughter. One critic says of the composer, E. Lalo, that he holds out his right hand to the Wagnerians, and his left to their adversaries. Another critic describes the opera as "noble, strong, puissant, not free from faults, but evidently the work of an artist of the first rank, and endowed in a superior degree."

M. PARAVEY has decided to commemorate last year's disaster (May 25) at the Opéra-Comique by a musical solemnity on May 30. The programme comprises Verdi's *Requiem*.

ALL sorts of rumours are in circulation in Paris as to the foundation of a third Opera. M. Bertrand is said to be planning the transformation of the Éden Theatre for the purpose of fitting it for lyrical drama. M. Carvalho is said to have serious intentions, and to be hindered in the immediate realisation of them only by the difficulty he experiences in getting the money due to him by the Opéra-Comique. Lastly, M. Léonce Détrouy is collecting capital with the same object in view.

Valet de Cœur is an operetta by Raoul Pugno, produced at the Bouffes-Parisiens. The libretto is poor, but the music clear and elegant—"elle a la grâce éduquée, la séduction aimable et jamais ne s'encoquine."

THE famous Amsterdam Musical Society Felix Meritis has dissolved itself after an existence of a hundred years.

THE Brussels La Monnaie has been closed for the season with a performance of Ambroise Thomas's *Hamlet*.

IN Berlin (Victoria Theater) a Russian opera company has begun to give a series of performances. The first evening was devoted to Glinka's *The Life for the Czar*. Although the execution was spirited, it lacked refinement; but notwithstanding many shortcomings the audience applauded vigorously.

RUBINSTEIN'S Biblical stage-play, *Sulamith*, was brought to a hearing in Berlin by the Royal Orchestra at their last symphony concert. There can be no doubt as to the complete success of the work, for even critics not given to praising the Russian master speak very favourably of it.

ALTHOUGH Capellmeister Levi, of Munich, is recovering from his illness, Hans Richter has been secured for the Bayreuth festival. He is to conduct *Die Meistersinger*, whereas Felix Mottl, of Karlsruhe, will wield the bâton in *Parsifal*. The Bayreuth performances take place between July 22 and August 19: *Parsifal* on Sundays and Wednesdays; *Die Meistersinger* on Mondays and Thursdays.

THE rehearsals for Wagner's *Feen* are in full swing at Munich. It is said that the opera has much "go," and that it shows traces of the young composer's enthusiasm for Beethoven as well as premonitory signs of the characteristics of *Rienzi* and *The Flying Dutchman*.

A NOVEL series of four concerts was given at Cologne by Max Pauer and Eibenschütz, the programmes containing only compositions for two pianos: Variations on a Beethoven theme, by Saint-Saëns; Variations, by Bach-Rheinberger; Fantasia in D minor, by Max Bruch; "Hommage à Händel," by Moscheles; "La bella Griselda," by Reinecke; and Liszt's "Concert pathétique."

GOLDMARK'S *Merlin* has found its way to Hanover, and made friends there.

DER DEUTSCHE SÄNGERBUND, which numbers 60,000 members, will give a festival in Vienna at the end of July or beginning of August.

JOHANNES BRAHMS has finished a new composition for vocal quartet (mixed voices) and pianoforte accompaniment: "Zigeunerlieder."

AMONG the manuscripts of Adolf Jensen there has been found a complete opera, *Turandot*. A pianoforte score of it by Dr. W. Kienzl, of Graz, is to be published.

WE hear that the publisher K. F. Heckel (Mannheim) will shortly issue the pianoforte score of Wagner's opera *Die Feen*.

LEOPOLD AUER has given such general satisfaction as conductor of the symphony concerts of the Russian Musical Society at St. Petersburg that he has been re-elected for the next season. After the last concert, he was presented with a valuable conducting-stick and music-desk, and a supper was given in his honour.

AMONG the thousands of composers engaged on new operas are Bungart (*Nausikaa*), Tschaiakowski (*The Daughter of the Captain*), and Baron Franchetti (*Zoroastro*).

ON May 6 was opened the International Musical Exhibition at Bologna, which abounds in all sorts of interesting matters.

THE brothers Corti will again be the managers of the Milan La Scala in the season 1888-9. Their programme includes *Othello* (Verdi's), *Lohengrin*, *Asraël* (by Baron Franchetti), and *Edgardo* (by Puccini). Tamagno and Maurel will be among the singers.

THE publishing firm of Lucca has been annexed to that of Ricordi, which is now in the hands of a company.

A SIGNOR BUGATTI, of Milan, has made an attempt to improve the guitar and mandoline by substituting a stretched skin for the wooden sound-board. As far as we

can make out, the tone of these instruments has not been so much improved as approximated to that of the banjo.

At Louvain died on April 28 the Chevalier Xavier Victor van Elewyck. The possessor of a large fortune, he was able to cultivate music as an amateur, but he did so in a truly artistic spirit. Although a distinguished violinist, pianist, and composer, he was best known as a writer on music. Here are the titles of some of the monographs published by him: "Discours sur la Musique religieuse en Belgique;" "Mathias van den Gheyn, le plus grand Organiste et Carillonneur belge du XVIII. siècle;" "De la Musique religieuse, les Congrès de Malines (1863 et 1864) et de Paris (1860), et la Législation de l'église en cette matière;" and "De l'état actuel de la Musique en Italie." He published also a valuable "Collection d'œuvres d'anciens et célèbres Clavecinistes flamands."

We have before us the programmes of four concerts given by Mr. Ernst Perabo at Boston (Chickering Hall). The programmes of two *soirées*, in which the concert-giver was assisted by the violinist B. Listmann and violoncellist Puff Fries, comprised Beethoven's Solo Sonata (Op. 106), Piano-Violin Sonata (Op. 47), and Trio (Op. 97), Schubert's Piano-Violin Rondo (Op. 70), the first movement of Tschaiakowski's Violin Concerto, and, besides some other items, piano pieces by Bach, Beethoven, Bargiel, Henselt, Hummel, Mendelssohn, Perabo, Raff, and Rubinstein. The programmes of two *matinées*, whatever we may think of them otherwise, were original. One of them was entirely made up of arrangements and transcriptions by Perabo—Part I., compositions by Schubert, Carl Löwe, Volkmann, Lachner, Kiel, and Rubinstein; Part II., selections from Sir Arthur Sullivan's *Iolanthe*. The other programme consisted, with the exception of Beethoven's Trio (Op. 1, No. 3), of compositions for the first time published in the lately-issued supplementary volume to Breitkopf and Härtel's complete edition of this master's works. There was no half-heartedness in Mr. Perabo's Beethoven-worship; for in the pieces with mandoline a real mandoline was employed, and the trio for piano, flute, and bassoon, was performed according to the composer's wishes. The Boston papers spoke highly of Mr. Perabo's concerts.

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